



AUTHENTIC TRANSCRIPTIONS  
WITH NOTES & TABLATURE

Transcribed by  
**JESSE GRESS**

# JUDAS PRIEST

## VINTAGE HITS







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WITH NOTES AND TABLATURE

# JUDAS PRIEST

## VINTAGE HITS

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SX 110 **STARBREAKER**

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# BREAKING THE LAW

by Glenn Tipton, Rob Halford and K.K. Downing

Introduction  
Moderately fast ♩=161

N.C. F5 G5

f

T  
A  
B

0 2 3 0 2 3 0 2 3 1 3 0 1 3 0 3 3 2

Verse 1

A5 C5 G5 A5

There I was com - plete - ly wast - ing, out of work and down,

2 0 3 3 5 5 2 0

C5 G5 A5

All in - side it's so frus - trat - ing as I drift from town to town.

2 0 3 3 5 5 2 0

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F5 C5

Feel as though no - bod - y cares if I live or die,

10 10 8

F5 E5

So I might as well be - gin to put some ac - tion in my life!

cresc.

10 10 8 9 9 9 9 9 9 7

**Chorus**  
A5

Half sung: Break - ing the law, break - ing the law, break - ing the law, break - ing the law,

Guitar 2

8 va... 8 va.....

Guitar 1

P.M. P.M.

17 17 14 17 17 14 10 9 7 10 9 7



Break - ing the law, break - ing the law, break - ing the law, break - ing the law,\_\_\_

8va...1 8va.....

P.M. P.M.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with the lyrics "Break - ing the law, break - ing the law, break - ing the law, break - ing the law,\_\_\_". The second staff is a guitar line in treble clef, showing harmonics with labels "8va...1" and "8va.....". The third staff is a bass line in treble clef, showing fret numbers: (10 9 7), 17 17 17 17, 14 14 14 14.

Verse 2

So much for \_\_\_ that gold - en fu - ture, I can't e - ven start. \_\_\_

C5 G5 A5

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with the lyrics "So much for \_\_\_ that gold - en fu - ture, I can't e - ven start. \_\_\_". The second staff is a guitar line in treble clef, showing harmonics with labels "C5", "G5", and "A5". The third staff is a bass line in treble clef, showing fret numbers: 2 2 0, 7 7 7 7, 7 7 7 7.

A5 C5 D5 E5

I've had ev - 'ry prom - ise brok - en there's an - ger in \_\_\_ my heart. \_\_\_

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with the lyrics "I've had ev - 'ry prom - ise brok - en there's an - ger in \_\_\_ my heart. \_\_\_". The second staff is a guitar line in treble clef, showing harmonics with labels "A5", "C5", "D5", and "E5". The third staff is a bass line in treble clef, showing fret numbers: 2 2 0, 7 7 7 7, 7 7 7 7.



F5 C5

You don't know \_ what it's like, \_ you don't have \_ a clue, \_

The first system of music includes a vocal line with lyrics, a guitar line with chords, and a bass line with fingerings. The vocal line starts with a treble clef and a key signature of one flat. The guitar line is in standard tuning with a capo on the 5th fret. The bass line is in standard tuning with a capo on the 5th fret.

F5 E5

If you did \_ you'd find \_ your - selves \_ do - in' the same \_ things, too! \_

The second system of music continues the vocal line with lyrics, the guitar line with chords, and the bass line with fingerings. The vocal line starts with a treble clef and a key signature of one flat. The guitar line is in standard tuning with a capo on the 5th fret. The bass line is in standard tuning with a capo on the 5th fret.

Chorus  
A5

Break - ing the law, break - ing the law, \_ break - ing the law, break - ing the law, \_

\*overdubbed guitar

Guitar 2

8 va ... 1 8 va ... ..

Guitar 1

P.M. P.M.

The chorus section of the music includes a vocal line with lyrics, a guitar line with chords, and a bass line with fingerings. The vocal line starts with a treble clef and a key signature of one flat. The guitar line is in standard tuning with a capo on the 5th fret. The bass line is in standard tuning with a capo on the 5th fret.



A5

Break - ing the law, break - ing the law, break - ing the law, break - ing the law.

8 va ... 8 va .....

P.M. P.M.

B5 A5 B5 A5

P.M. P.M.

B5 A5 B5 A5

D5 E5 F5 C5 D5 F5 G5

You don't know what it's like!

w/engine and Gtr. siren effects

D5 E5 F5 C5 D5 F5 G5

N.C. F5 G5

Chorus F5 G5

Break-ing the law, break-ing the law. Break-ing the law, break-ing the law.

A5 F5 G5

Break-in' the law, break-in' the law. Break-in' the law, break-

\*on repeat only

1. A5 2. A5

in' the law. in' the law.



# LET US PREY

Tune Down 1/2 Step

- ⑥ = E♭ ③ = G♭  
 ⑤ = A♭ ② = B♭  
 ④ = D♭ ① = E♭

Words and Music by Glen Tipton, Rob Halford and K.K. Downing

## Introduction

Slowly ♩ = 56

(Organ)

Gtrs. 1,2,3  
(separate) D

G





# CALL FOR THE PRIEST

Tune down 1/2 step

- ① = E♭    ③ = G♭  
 ① = A♭    ① = B♭  
 ① = D♭    ① = E♭

Words and Music by Glen Tipton and Rob Halford

Fast doubletime ♩ = 250

8 va 1  
*Divisi*  
*f*

T  
A  
B

21/17

0 5 7 5 7 0 5 7 5 7 0 5 7 5 7 7 5 0 7 5

1. 2. End as Rhy. Fig. 1

Well, the  
Yes, I

2.

P.M. - -

0 5 7 5 7 0 5 7 5 7 0 5 7 5 7 (7) (5) 2 2 0 2 (0) (0) 7 5 0 2 2 2 4 2

Verses 1, 2  
 B5 N.L.

pres - sure's \_ too much, you know \_ I peaked \_ last night. I got - ta  
 know what \_ I want, and \_ I know where \_ to get it, and \_ I'm

P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - -

1/4

2 4 4 2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4 2 2 0 2 4 2 5

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B5 N.C. F#5 N.C. F#5 D5

get go - me in' some a quick re - lease.  
go - in' there quick a - way.

P.M. P.M. P.M. P.M. P.M.

Cit - y is one stand - ing on don't have my shoul - ders, my  
This is one priest that I don't have my to fall on my

P.M. P.M. P.M. P.M. P.M. P.M.

E5 D5 F5 D.C. for 2nd Verse

bod - y's go - in' piece by piece.  
down to my knees and pray.

Yeah!  
No!

P.M. P.M.



1.

P.M.

2.

A5

B5

C5 C#5

When \_\_\_\_\_ your

A5

N.C.

back's to the wall come a - long one and all, we'll

partial P.M. throughout sim.

P.M. P.M.

fight all the slan - der that's penned. It's

5 7 0 0 5 7 0 0 | 5 7 0 0 5 7 0 0 | 5 7 0 0 5 7 0 0 | 7 5 4 6 4 3 5 3

us we shall choose let the big - ot - ed loose for our

5 7 0 0 5 7 0 0 | 5 7 0 0 5 7 0 0 | 5 7 0 0 5 7 0 0 | 7 5 4 6 4 3 5 3

tri - umph's the means to their end.

5 7 0 0 5 7 0 0 | 5 7 0 0 5 7 0 0 | 7 5 4 6 4 3 5 3 2 4 2

Bb 5 D A D

10 10 10 10 10 10  
11 11 11 9 11 11  
12 12 12 12 12 12  
12 12 12 12 12 12

\*4 separate guitars

G D

8 8 10 10 10 10 10 10 10 10  
7 7 7 9 9 9 9 9 9 9  
9 9 9 10 10 10 10 10 10 10  
10 10 10 10 10 10 10 10 10 10



A B $\flat$  C end Rhy. Fig. 3

5 6 7 7 6 7 8 8 6 7 8 8 8 9 10 10

D A/D D G

With you by my side

10 11 12 12 10 11 12 12 8 9 10 10

D A/D D A

I shall ride ev - 'ry storm.

8 9 10 10 10 11 12 12 10 11 12 12 5 6 7 7

full even bend 12 15 12 14 1/2 (14) 12 14 12 (14) 14

12 15 12 14 1/2 (14) 12 14 12 (14) 14

B $\flat$  C E

6 7 8 8 6 7 8 8 8 9 10 10

A5 A5 F#5

Let the

1/4 P.M.

12 (12) 14 12 12 14 12 14 12 14 13 12 13 12 10 12 (12)

12 13 14 14 2 2 0 2 2 0 2 2 4 4 2

B5

cyn - ics — drop dead in — their crit - i - cal head, they're — wrist

P.M. P.M. P.M. P.M. P.M. P.M.

1/4

2 4 4 2 2 4 4 2 2 4 4 2 2 4 4 2 2 0 2 2 2 5

N.C. F#5 N.C. F#5 D5

mer - chants — as we all — can see.

P.M. P.M. P.M. P.M. P.M.

2 4 4 2 2 4 4 2 2 4 4 2 2 0 2 2 2 0 2 2 0 0

B5

Bunch of \_ deaf ears with \_ their col-umn-ized \_ fears, what \_ a shame, what \_ a

E5

D5

F5

shame, oh \_ dear me! Oh! \_ *sim.*

A5

P.M. \_ J



Solo Guitar 1  
w/wah wah

(E5)

Guitar 3 plays Rhy

\* 4

2x's

8 va

loco

1 1/2

vib. bar

Harm.

vib. bar

4. fig 1

0

1 1/2

1 1/2

0  
0

5

(5)

12

9

12

9-7

9

7

9

0

\* Depress bar before hitting notes, then release slowly.

Gr. 2

Divisi  
2 guitars

full

14

16

14

16

14

16

14

16

14

16

14

16

14

16

14

16

14

16

14

16

14

16

14

16

14

16

even bend

full

full

full

-1/2

full

1/2

full

full

1 1/2

2

full

full

1 1/2

2

full

full

1 1/2

2

full

full

1 1/2

2

full

full

1 1/2

2

15

15

15

15

15

15

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16

14



loco

Guitar 1

vib. bar dips

Guitar 3

Guitar 4

8 (8) (8) (8) (8) 10 8 (8) (8) (8) (9) 10 0

12 0 0 0 13 0 0 0 12 0 0 0 10 0 0 0 12 0 0 13 0 0 12 0 0 10 8

8 9 10 8 10 9 10 8 8 9 10 7 7 9 10 8 8 0 0 10 0 10 8 0 0 7 5

8 va

1 1/2

1 1/2

rush slightly

2 1/2

vib. bar

20 20 20 (20) 17 20 17 20 (20) 15 (15) (15)

12 0 0 0 13 0 0 0 12 0 0 0 10 0 0 0 12 0 0 13 0 0 12 0 12 10 8 7 9 7

8 9 8 10 9 8 8 9 7 7 9 8 8 0 9 10 0 9 8 0 9 8 7 0 5 3 3 3



Guitar 2 *loco*

(B5) B5 A5 B5

8 va

w/octave divider

10 (10) 8 8 5 5 8 5 5 17 20 17 20 17 20 17 20 17 17 20 17 17 17 17 17

Guitar 3

3

vib. bar

9 7 10 10 9 7 (7)

Guitar 4

3 3

vib. bar

5 4 2 2 4 5 4 (4)

4 2 4 4 2 0 2 0 4 2

A5 B5 C5 C#5 A5

When \_\_\_ your back's to \_\_\_ the wall, \_\_\_ come \_\_\_ a - long.

full full even bend full full

20 20 (20) 17 17 20 17 20 17 19 17 19 17

Partial P.M. throughout ..... *sim.*

4 2 4 5 6 5 7 0 0 0 5 7 0 0 5 7 0 0 0

one and all, we'll fight all the slan der that's

P.M. P.M.

penned. It's us we shall choose, let the

P.M. P.M.

big - ot - ed loose, for our tri - umph's the means to their

P.M. P.M.

end. Yes, I

A5 F#5

B5

know what \_ I want and \_ I know where \_ to get it, and I'm

P.M. \_ P.M. \_ P.M. \_ P.M. \_ P.M. \_ P.M. \_

2/2 4 4 2 2 2/2 4 4 2 2 2/2 4 4 2 2 2/2 4 4 2 2 2 0 2 4 2 5

1/4

B5 N.C. F#5 N.C. F#5 D5

goin' there \_ right a - way. \_

P.M. \_ P.M. \_ P.M. \_ P.M. \_ P.M.

2/2 4 4 2 2 2/2 4 4 2 2 2/2 4 4 2 2 2 0 2 4 2 0 2 0 2 4 0 0

This is \_ one priest that \_ I don't have \_ to fall on down \_

P.M. \_ P.M. \_ P.M. \_ P.M. \_ P.M. \_ P.M. \_

2/2 4 4 2 2 2/2 4 4 2 2 2/2 4 4 2 2 2 0 2 4 2 5

1/4

E5 D5 F5

\_ on \_ my knees and \_ pray. \_ No! \_

P.M. \_ P.M. \_

2/2 4 4 2 2 2/2 4 4 2 2 2 0 2 0 2 0 2 0 2 0



The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one flat (B-flat) and a common time signature (C). The bass line is written in a simple, folk-like style. The score is divided into four measures by vertical bar lines. The first measure contains a treble clef, a key signature of one flat, and a common time signature. The second measure contains a treble clef, a key signature of one flat, and a common time signature. The third measure contains a treble clef, a key signature of one flat, and a common time signature. The fourth measure contains a treble clef, a key signature of one flat, and a common time signature.

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a guitar accompaniment line. The vocal line is written in treble clef with a key signature of one flat (B-flat). The melody starts with a quarter note G4, followed by a quarter note A4, then a quarter note Bb4. The next measure contains a quarter note C5, a quarter note Bb4, and a quarter note A4. The melody continues with a quarter note G4, a quarter note F4, and a quarter note E4. The final measure of the vocal line is a quarter note D4, followed by a quarter note C4, and a quarter note B3. The guitar accompaniment is written in a single line with a key signature of one flat. It features a series of chords and intervals: a G4-A4 dyad, a Bb4-C5 dyad, a Bb4-A4 dyad, a G4-F4 dyad, and a G4-E4 dyad. The final measure of the guitar line is a G4-A4 dyad, followed by a Bb4-C5 dyad, and a Bb4-A4 dyad. The score is labeled "1." at the beginning of the vocal line and "P.M." at the end of the guitar line.

2.

P.M. P.M. P.M. P.M.

delay time  $\text{♩} = \text{♩} \text{♩} \text{♩} \text{etc.}$

The first system of the musical score consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melody of eighth notes: G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3. The bottom staff is a bass clef with a key signature of one flat (B-flat). It contains a bass line of eighth notes: C3, D3, E3, F3, G3, A3, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2. The system ends with a double bar line.

# DELIVERING THE GOODS

Words and Music by Glen Tipton, Rob Halford and K.K. Downing

## Introduction

Moderately ♩=156

\* + 0 + 0 + 0 + 0 + 0 + 0 + 0 +

*f* even bend full hold bend w/feedback

T 15 (15) (15) (15) (15) (15) (15) (15) (15)  
A 14 (14) (14) (14) (14) (14) (14) (14) (14)  
B (14) 12 14 (14)

\*notes are "played" by flicking pickup selector switch to notated rhythm  
set treble (+) position volume to 10, bass volume to 0.

even bend full hold bend 1/4

(14) 15 14 15 14 15 14 15 14 15 14 15 14 (14) 12 14 12 14 9 7 9 7

Much faster ♩=288

P.M.

9 7 5 7 0 5 7 5 7 0 5 7 5 7

P.M.

0 5 7 5 7 0 5 7 5 7 0 5 7 5 7

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[illegible]

**E5**

Feel - ing \_\_\_\_\_ like \_\_\_\_\_ we're rea - dy to kick \_\_\_\_\_ to - night.  
Shake · down \_\_\_\_\_ rock - ing boys, crank that whip \_\_\_\_\_ strap mean..  
Fast - er \_\_\_\_\_ high - er \_\_\_\_\_ till it seems that we're gon - na break.

P.M.

G A G E5 G A

No hes - i - tat - ing, bod - ies ach - ing, look -  
Pulse rave air waves, vi -  
Shoot - ing, fur - ther giv - ing more.

P.M. P.M.

5 7 5 5 7 5 7 5 7

The image displays a musical score for the song "Sweet Child O' Mine" by Guns N' Roses. The score is written for guitar, bass, and drums. The guitar part is in the key of D major and 4/4 time. The bass part is in the key of D major and 4/4 time. The drum part is in the key of D major and 4/4 time. The lyrics are written below the guitar staff. The guitar staff has a key signature of one sharp (F#) and a 4/4 time signature. The bass staff has a key signature of one sharp (F#) and a 4/4 time signature. The drum staff has a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "ing for some ac - tion, sat - is - fac - tion al - right. \_\_\_  
tal is in ev - ry place we've been \_\_\_  
\_\_\_ than you're ev - er gon - na take. \_\_\_". The guitar staff has a key signature of one sharp (F#) and a 4/4 time signature. The bass staff has a key signature of one sharp (F#) and a 4/4 time signature. The drum staff has a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "ing for some ac - tion, sat - is - fac - tion al - right. \_\_\_  
tal is in ev - ry place we've been \_\_\_  
\_\_\_ than you're ev - er gon - na take. \_\_\_". The guitar staff has a key signature of one sharp (F#) and a 4/4 time signature. The bass staff has a key signature of one sharp (F#) and a 4/4 time signature. The drum staff has a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "ing for some ac - tion, sat - is - fac - tion al - right. \_\_\_  
tal is in ev - ry place we've been \_\_\_  
\_\_\_ than you're ev - er gon - na take. \_\_\_".



Am7 D5 Am7 D5 C5

— pace — as ac - tive as one hun - dred sol - id proof. Meg -  
 — hearts — all a - cross the land, Hot —  
 — heads — crashed out on the floor, Beg -

5 5 7 7 5 7 5 5 7 5

E5 G5 A5 E5

a - ton — le - vi - a - than load rea - dy to hit the roof.  
 — blood, — do - ing good, we're gon - na burn you with our brand.  
 ing — for — mer - cy, Be care - ful or we'll do it some more.

P.M. P.M.

0 0 5 7 5 7 0 5 7 0 5 7 5 7

G5 A5 G5 (E5) N.C. (E5)

You bet - ter watch out and hold on tight, we're

1/4

5 7 5 2 2 4 2 4 2 4 4 5

A5 Em7

head - ing your way like dy - na - mite!

2 2 2 2 12 12  
 0 3 0 3 0 0 2

Chorus w/ half-time feel

G5 E5 D5 E5 Em7 E5 D5

De - liv - 'ring the goods! —

P.M. P.M. P.M.

D5 E5 G5 E5 D5 E5 G5

Uh! De - liv - 'ring the goods!

P.M. P.M. P.M.

E5 D5 To Coda B5

1. 2.

P.M.

Guitar Solo

C#5 E5 C#5

1/2 1/2 hold bend 1/2 1/2 full

P.M. sim.





First system of musical notation, featuring a treble clef staff with a key signature of one sharp (F#). The staff contains a melodic line with various accidentals and a bass line with fret numbers. The fret numbers in the bass line are: 12 13 14, 12 13 14, 12 13 14, 11 12 13 14, 13 15 (13) 13, 12 14 12, 14 15 14, 12 14 12, 12 6 X. The system includes a double bar line.

Second system of musical notation, featuring a treble clef staff with a key signature of one sharp (F#). The staff contains a melodic line with various accidentals and a bass line with fret numbers. The fret numbers in the bass line are: 9 9 7 0, (7) 0, (7) 0, 7 0, 7 0, 7 0, 7 0, 7 0, 7 0, 7 0, 7 0, 7 0, 12 9, 12 9, 10 7, 0. The system includes a double bar line.

Third system of musical notation, featuring a treble clef staff with a key signature of one sharp (F#). The staff contains a melodic line with various accidentals and a bass line with fret numbers. The fret numbers in the bass line are: 14 17 14 16 14 17 16, 14 17 14, 14 16, (10) 14, 14, 2 2 0, 5 5 2, 5 5 2, 2 0. The system includes a double bar line.

Fourth system of musical notation, featuring a treble clef staff with a key signature of one sharp (F#). The staff contains a melodic line with various accidentals and a bass line with fret numbers. The fret numbers in the bass line are: (2) 2, 0 5 5 2, 7 7, (7) 5 7 5, 0 0 5 5 2, 5 5 2, 0 3 3 0, 3 3 0, 7 7 5. The system includes a double bar line.



G5 D5 A5

do it a - gain - and a - gain. We'll beat you to sub - mis -

P.M. P.M. P.M. P.M.

0 0 5 7 5 7 0 3 0 2 2 0 5 7 5 7 0 5 7 0 0

G5 D5 A5

sion, so you might as well sur - ren - der. You -

P.M. P.M. P.M.

1/2

9 5 7 7 7 5 7 5 0 5 7 5 7 0 3 0 2 0

got - ta learn your les - on 'cos there

P.M. P.M. P.M.

1/2

2 5 7 5 7 0 5 7 0 5 7 7 7 5 7 5

C5 D5 D.S. al Coda

ain't no - bod - y here to de - fend ya. let ring

P.M. P.M. P.M.

2 5 7 5 7 0 5 6 5 6 5 5 7 8 7 8 7 7 7 5

Coda

D5 B5 A5 B5 A5 B5 A5 B5 A5 B5

7 4 4 4 X 2 4 X 2 4 X 2 4 X 2 4 X 4

7 4 4 4 X 2 4 X 2 4 X 2 4 X 2 4 X 4

5 2 2 2 X 0 2 X 0 2 X 0 2 X 0 2 X 2



# DISSIDENT AGGRESSOR

by Glen Tipton, Rob Halford and K.K. Downing

Introduction  
Freely  
Organ

Moderate shuffle   
a tempo play 5x's

gradually fade in

P.M.

T  
A  
B

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

cresc.

11  
9

D5 E5 G5 E5 D5 E5 G5 E5 A5 D5 E5 G5 E5 D5 E5 G5 E5 A5

8va

Ah

P.M.

0 (2) 0 0 0 0 3 0 0 0 0 0 5 (2) 0 0 0 0 3 0 0 0 0 0 0 2 0 0 0 0 3 0 0 0 0 5 2 0 0 0 0 3 0 0 0 0

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D5 E5      A5 E5      A5 E5 A5      D5 E5      A5 E5      A5 E5 A5

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

D5 E5      G5 E5      D5 E5      G5 E5 A5      D5 E5      G5 E5      D5 E5      G5 E5 A5

Grand can-yons of space and time u - ni - ver - sal. My

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

D5 E5      G5 E5      D5 E5      G5 E5 A5      D5 E5      G5 E5 G5      D/F#      N.C.      (B5)

mind is sub - ject - ed, sub - ject - ed to all,

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

D5 E5      A5 E5      D5 E5      N.C.      D5 E5      A5 E5

Stab! Bawl! Punch! Crawl! Hooks to my brain are well in.

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

D5 E5 G5 E5 D5 E5 N.C. D5 E5 G5 E5

Stab! Bawl! Punch! Crawl! I know what I am, I'm Ber - lin. Through

P.M. P.M. P.M. P.M. P.M.

The first system of the musical score. It includes a vocal line with lyrics, a guitar line with triplets and palm mutes (P.M.), and a bass line with fret numbers (0, 2, 5, 6, 7).

D5 E5 G5 E5 D5 E5 G5 E5 A5 D5 E5 G5 E5 G5 E5 A5

cracked black-ened mem-'ries of u nit dis - per - sal I

Guitar 2 P.M. P.M. P.M. P.M. P.M.

Guitar 1 P.M. P.M. P.M. P.M. P.M. P.M.

The second system of the musical score. It continues the vocal melody and includes two guitar parts: Guitar 2 and Guitar 1. Both guitars use triplets and palm mutes. The bass line continues with fret numbers.

D5 E5 G5 E5 D5 E5 G5 E5 A5 D5 E5 G5 E5 D5 E5 G5 E5 A5 35

face the im - preg na - ble wall.

P.M. P.M. P.M. P.M. P.M. P.M.

The third system of the musical score. It continues the vocal melody and guitar accompaniment. The system ends with a measure marked '35'. The bass line continues with fret numbers.





D5 E5 G5 E5 E5 D5 E5 G5 E5 A5 E5 D5 E5 G5 E5 B5

1 1/2 vib. bar 3 3 1/2 hold bend w/chorus regeneration feedback

15 15 7 5 (5) 5 7 5 7 5 7 (8) (7) (8) (7)

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

P.M. P.M. P.M. P.M. P.M. P.M.

5 5 6 7 X 5 5 0 2 0 0 0 0 0 3 0 0 0 0 0 5 2 0 0 0 0 0 3 0 0 0 2 0 0 2 0 0 0 0 0 3 0 0 0 0 0

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

P.M. P.M.

5 3 X X X 7 5 9 7 5 7 X X X X X 9 7 5 7 X X X X X 9 7 5 7 (9) 4 2

8 va

full 3 1 1/2 1 1/2 1 1/2 1 1/2

20 20 20 20

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

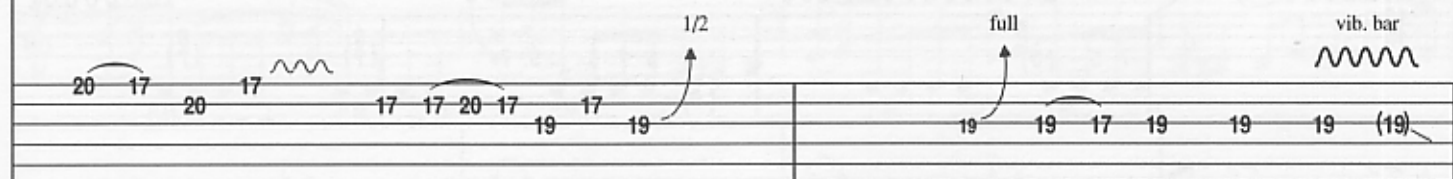
P.M. P.M. P.M. P.M. P.M. P.M.

0 2 0 0 0 0 0 3 0 0 0 2 0 0 2 0 0 0 0 3 0 0 0 0 0 5 2 0 0 0 0 0 3 0 0 0 2 0

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

P.M. P.M. P.M. P.M. P.M. P.M.

5 3 X X X 7 5 6 4

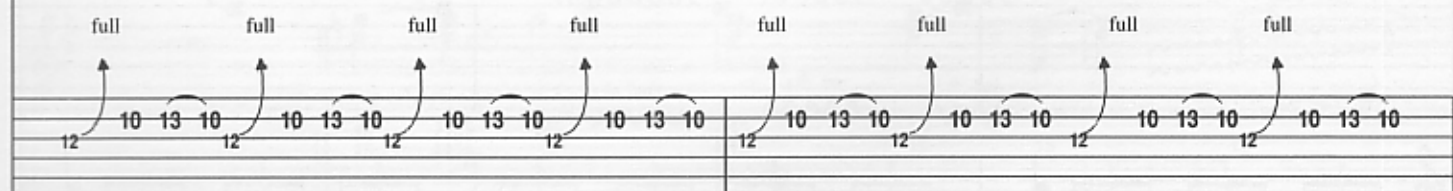
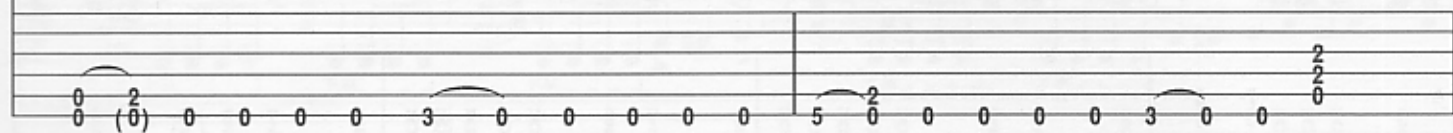


P.M. \_ \_ \_ \_ \_

P.M. \_ \_ \_ \_ \_

P.M. \_ \_ \_ \_ \_

P.M.

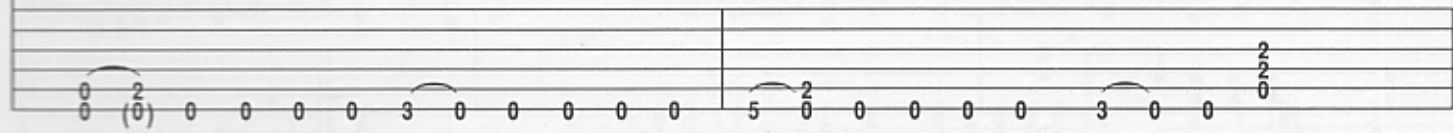


P.M. \_ \_ \_ \_ \_

P.M. \_ \_ \_ \_ \_

P.M. \_ \_ \_ \_ \_

P.M.





# EVIL FANTASIES

D5 E5                      G5 E5                      D5 E5                      G5 E5                      A5

Ex -

pick slides                      w/regeneration feedback

P.M.                      P.M.                      P.M.                      P.M.

0 2 0 0 0 0 0 3 0 0 0 0 0 0 5 2 0 0 0 0 0 0 3 0 0 0

D5 E5                      G5 E5                      D5 E5                      G5 E5                      A5                      D5 E5                      G5 E5                      D5 E5                      G5 E5                      A5

plod - ing, re - load - ing,                      this quest                      nev - er                      end - ing                      un -

P.M.                      P.M.                      P.M.                      P.M.                      P.M.                      P.M.                      P.M.                      P.M.

0 2 0 0 0 0 0 3 0 0 0 0 0 0 5 2 0 0 0 0 0 3 0 0 0 0 5 2 0 0 0 0 3 0 0 0

D5 E5                      G5 E5                      D5 E5                      G5 E5                      A5                      D5 E5                      G5 E5                      D5 E5                      G5 E5                      A5

till                      I give out                      my last breath.                      I'm

P.M.                      P.M.                      P.M.                      P.M.                      P.M.                      P.M.                      P.M.                      P.M.

0 2 0 0 0 0 0 3 0 0 0 0 0 0 5 2 0 0 0 0 0 3 0 0 0 0 5 2 0 0 0 0 3 0 0 0



# EVIL FANTASIES

Words and Music by Glen Tipton and Rob Halford

## Introduction

Slowly  $\text{♩} = 65$   
A5

*f*

## Verse 1,2

We turn and face each oth-er, my fin-gers pull your hair,—  
You're dragged in - to my vi-sion, trapped, serv-ing to my need,—



You wince and jerk my wrist off I bite my lip and stare.—  
 May - be im - ag - i - na - tion is where my dark side feeds. —

Your stance at once de - fi - ant, I'm rig - id to your pose, —  
 You slide your nails down in me, I raise my struc-ture high, —

You clench your teeth in an - ger, my lov - ing swells and grows. —  
 You pout, I snarl, you whim-per, and wave com - pas - sion by. —

[illegible]

**Chorus**

I \_\_\_\_\_ wan - na get in - side your mind. \_\_\_\_\_

A5 G A

full full full

(9)

A5 B5    A5 B5    A5 B5    D5E5 D5    A5 B5    A5 B5    D5    A5    F#5

Come on — and live my fan - ta - sies, —

A.H. even bend full

7

To Coda ⊕

A5 B5    A5 B5    A5 B5    D5 E5 D5    1. A5    G5    E5    2. A5    G5    A5

I'll show you e - vil you can't hide. —

8 va ..... 1

19 18 17 19 18 17 22

1/2    full

22 22 19 22 19 (19)

P.M. — — — L V



E5

D5

slide Gtr. w/echo

even gliss

even gliss even gliss

even gliss

even gliss

12 10

12 12  
12

9 7 9 7 9 7

12 15(15)

15

11 8

E5

Gon - na take you, \_\_\_\_

got - ta get through, \_

Slide Gtr.

w/echo repeats

even gliss

7 4 7 9

(9)

7 (9) 7 9

Gon - na make you \_\_\_\_\_ do what I want.

even gliss.

(9) 9-7 9 9-12 9 (9) 15 13-15 12 12-15

9 9 9 9 9 9 7  
7 7 7 7 7 7 7  
0 0 0 0 0 0 5

## Coda

A5

G5

E5

A5

You're dragged in - to my vi-sion, trapped, serv - ing to my needs. \_

7 5 5 5 5 5 2 2 2 2 2 2 2 2 2 2 2 2  
7 5 5 5 5 5 2 2 2 2 2 2 2 2 2 2 2 2  
5 3 3 3 3 3 0 0 0 0 0 0 0 0 0 0 0 0

May - be \_\_\_\_\_ im - ag - i - na - tion is where my dark side feeds. \_ Come on!

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2  
3 4 0 3 0 0 0 3 4 0 3 3 4 0 3 0 3 0 0 0 0 0 0 0

**Double time ♩=130**

Ev - il                      yeah!                      You give me    ev - il,                      ev - il

fan - ta - siës. \_\_\_\_ Come on mm ev - il and

Guitar 2

hold bend full 20 full 20 (20) 1 1/2 20 rush slightly 20 1 1/2 20 1 1/2 20

gim-me gim-me gim-me fan-ta-sies. I want it,

loco

full

1 1/2 20 1 1/2 20 1 1/2 20 1 1/2 20

1 1/2 20 (20) 17 20 (20) 17 3/4 20 (20) 7 5 7

( ) 3 4 0 3 0 3 0

1/4 2 3 0 2



you got it, those ev-il fan - ta - sies. —

The first system contains a vocal line and a guitar line. The vocal line has a treble clef and a key signature of one sharp (F#). The lyrics are "you got it, those ev-il fan - ta - sies. —". The guitar line has a bass clef and includes fret numbers: 5, 7, 7, 7, 5, 7, 5, 5, 7, 5, 5, 12, 14, 14, 12, 15, 12, 15, 13, 14. There are two 1/4 note arrows pointing to the 5th and 7th frets in the first measure, and another 1/4 note arrow pointing to the 14th fret in the third measure.

you \_\_\_\_\_ need 'em. — I gon - na slith - er

The second system contains a vocal line and a guitar line. The vocal line has a treble clef and a key signature of one sharp (F#). The lyrics are "you \_\_\_\_\_ need 'em. — I gon - na slith - er". The guitar line has a bass clef and includes fret numbers: 13, 12, 13, 12, 13, (13), (0), X, 7, 7, 7, 5, 5, 7, 7, 5, 3, 5. There are two 1/4 note arrows pointing to the 12th and 13th frets in the first measure. A wavy line indicates a slide from the 13th fret to the 7th fret. A dashed line labeled "A.H." spans from the 13th fret to the 7th fret. An "X" is placed over the (0) fret number.

\*unintentional note

gim-me, gim - me, gim-me fan - ta - sies! —

fade out

The third system contains a vocal line and a guitar line. The vocal line has a treble clef and a key signature of one sharp (F#). The lyrics are "gim-me, gim - me, gim-me fan - ta - sies! —". The guitar line has a bass clef and includes fret numbers: (5), (5), 3, 5, 3, 5, 5, 7, 5, 7, 7, 5, 7, (7), 0, 3, 4, 2, 3, 0, 0, 0. There is a 1/2 note arrow pointing to the 5th fret in the first measure. The system ends with a "fade out" instruction.

# GRINDER

Words and Music by Glen Tipton and Rob Halford

Moderately fast ♩=140

A5 C B A5 C B

*f* P.M. P.M.

T A B

(5) (5) (4)

(5) (5) (4)

A5 C B A5 C B

Nev - er straight and nar - row I won't keep in time, —  
 Got no use for rou - tine, I shiv - er at the thought, —  
 Day of in - de - pen - dence stamped us like a brand, —

P.M. P.M.

G5 C B5 A5 C B

Tend to burn the ar - row out — of the line. —  
 O - pen skies are my — scene; that's why I won't get caught.  
 Round the necks of mil - ions to — the land. —

P.M. P.M. P.M.

(5) (5) (4)

(5) (5) (4)

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A5 C B A5 C B

Been in - clined to wan - der off the beat - en track, —  
 Re - fuse to bait the man - trap, be led to set the snare, —  
 As the might - y ea - gle, I need room to breathe, —

P.M. P.M.

G5 C B5 A5

That's where there's thun - der and the wind shouts back.  
 Re - fuse to have my sight — capped ev - 'ry — where.  
 Wit - ness from the tread - mill I take my leave.

P.M.

Chorus E F# F#5 E F# A F#

Grind - er, — look - ing — for meat, —

P.M.

E F# F#5 E F# A F# To Coda

Grind - er, — wants you — to eat. —

P.M.



The musical score for "The Rose Tree" is presented in three systems. The first system contains the vocal melody and a guitar accompaniment line. The vocal melody is written in treble clef with a key signature of one flat (B-flat). It begins with a whole note chord of A5, followed by a series of eighth and sixteenth notes. The guitar accompaniment is written in bass clef and features a repeating eighth-note pattern. The second system continues the vocal melody and guitar accompaniment. The third system shows the vocal melody and guitar accompaniment, with a fingerboard diagram below the guitar line. The fingerboard diagram shows the fret positions for the guitar accompaniment, with numbers 0, 2, 3, 4, and 5 indicating the frets. The diagram is divided into three sections corresponding to the three systems of the score.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top) and a piano part (bottom). The guitar part features a melodic line with a triplet and a descending scale, with fingerings and dynamics like "full" and "even release" indicated. The piano part features a bass line with a triplet and a descending scale, with fingerings and dynamics like "P.M." and "J.P.M." indicated. The score is written in G major and 4/4 time.

[illegible]



E5 G#5 F#5 E5

For self re - li - ance on this earth.

P.M. P.M. P.M. P.M. P.M.

F#5 E5 F#5 A5 A5/G#

You take the bul - let on which my name

P.M. P.M. P.M. P.M. P.M. P.M.

F#5 E5 G#5 F#5 E5

was etched u - pon it in your game.

P.M. P.M. P.M. P.M. P.M. P.M.



[illegible]

D.S.  $\text{♩}$  al Coda  $\text{⦿}$

 **Coda**

[illegible]

E F# E5 F#5 A B

Grind - er, \_\_\_\_\_ wants you \_\_\_\_\_ to eat \_\_\_\_\_

P.M.

(1) (3) (2) (4)

2 4 2 4 0 2 4 2 4 2 4 2 4 2 4 2 2 4 2 4 0 2

# HELL BENT FOR LEATHER

## Introduction

Moderately fast ♩=191

Words and Music by Glen Tipton

E5 F5 F#5 G5

*f*

T  
A  
B

2 2 4  
2 2 4  
0 1 2

G#5 A5 F5 E5

*rit. poco a poco*

6 7 3 2  
6 7 3 2  
4 5 1 0

*a tempo*

P.M. P.M. P.M. P.M.

7 0 0 0 7 0 0 5 5 7 0 0 5 2 2 0 7 0 0 7 0 0 5 7 5 4 2 2 2 0 0 0

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A5

A5

Seek him here, seek him on the high way, nev-er know-ing when he'll ap - pear.  
Black as night, fast - er than a sha - dow, crim-son flare from a rag - ing sun.

P.M. P.M. P.M. P.M.

7 0 0 0 7 0 0 5 5 7 5 2 2 0 0 7 0 0 7 0 0 5 7 5 4 2 2 0 0

D

Wheels, \_\_\_\_\_  
Fools, \_\_\_\_\_

a glint of steel and a flash of light! \_  
self de-struct can-not take that crown. \_

D5

C5

P.M.

P.M.

P.M.

P.M.

The musical score for "The Fire" by The Beatles is presented in three systems. The first system features a vocal melody in treble clef with lyrics underneath. Above the staff are chord symbols: D, Eb, E5, G5, and A5. The second system continues the vocal melody and includes piano accompaniment indicated by "P.M." markings below the staff. The third system shows a detailed guitar or bass fingering chart with numbers 1-7 and chords like 5, 7, 9, 6, 8, 10, 12.

**Vocal Melody:**

Screams \_\_\_\_\_ from a streak of fire \_\_\_\_ as he strikes. \_  
 Dreams \_\_\_\_\_ crash one by one \_\_\_\_ to the ground. \_

**Piano Accompaniment:**

P.M. P.M. P.M.

**Fingering Chart:**

5	7	5	5	7	5	5	7	7	7	7	7	5	5	8	6	9	7	12	12	12	12	12	2	
/	5	5	5	5	5	5	5	7	7	7	7	5	5	7	5	8	6	7	12	12	12	12	12	2
																			10	10	10	10	0	



Chorus

(G) (C) (F) (G) A5  
N.C.

Hell bent, Hell — bent for leath-er,

P.M. — — — — —

(2/2) 0 0 0 0 0 0 0 0 0 0 0 0 3 2 5 3 2 5 1 0 0 0 2/2 0

1. (G) (C) (F) (G) A5  
N.C.

Hell bent, Hell — bent for leath-er,

P.M. — — — — —

(2/2) 0 0 0 0 0 0 0 0 0 0 0 0 3 2 5 3 2 5 1 0 0 0 2/2 0

2. (N.C.) C F G E5

There's man - y — who

(3) 2 5 3 2 5 1 0 0 0 2/2 0

F5 F#5 G5

tried to prove that — they're fast - er, — but

3 4 4 2 2 2







Verse 3  
E5

F5

F#5

G5

G#5

Peo - ple tried to prove that \_ they're fast - er, \_ but they did - n't

w/feedback

5-7

A5

F5

E

last and \_ they died as \_ they tried. \_

(7)

G/B D

# INVADER

Words and Music by Glen Tipton, Rob Halford and Ian Hill

Moderately fast ♩=167

Free time G5 A5 a tempo G5 A5 G5 A5 F5 C5 D5

w/echo regeneration feedback (approx. 45 sec.) P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T  
A  
B

7 9 9 9 7 9 9 9 7 9 9 9 3 5 7 7 0  
5 7 0 0 5 7 0 0 5 7 0 0 3 (3) 5 5 0

G5 A5 G5 A5 G5 A5 F5 C5 D5

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

7 9 9 9 7 9 9 9 7 9 9 9 3 5 7 7 0  
5 7 0 0 5 7 0 0 5 7 0 0 3 (3) 5 5 0

G5 A5 G5 A5 Am7 G5 A5 C5 D5

came a - cross a smok - ing field pul - sat - ing af - ter - glow, — I  
first of more to come in care - ful planned at - tacks? — If  
warn you now, you things up there, what - ev - er you may send — We

(P.M.) P.M. P.M. P.M. P.M. P.M. P.M.

(7 9) 9 9 (7 9) 7 7 (7 9) 9 9 5 5 5 7 7 0  
5 7 0 0 5 7 0 0 5 7 0 0 3 3 3 5 5 0

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G5 A5 G5 A5 Am7 G5 A5 C5 D5

saw a sear - ing flash of light e - rupt and sky - ward go. I  
 it is so we must pre - pare de - fenc - es to fight back. The  
 won't give in with out a fight, a fight un - til the end. With

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

(7-9) 9 9 (7-9) 7 7 (7-9) 9 9 5 5 5 7 7 0  
 5 7 0 5 7 0 5 7 0 3 3 3 5 5 0

G5 A5 G5 A5 Am7 G5 A5 C5 D5

stag - ered back in dazed sur - prise, what was it I had seen? Then  
 call is out through - out the world, u - nit - ed we must stand. To  
 vig - i - lance by day and night our scan - ners trace the sky. A

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

(7-9) 9 9 (7-9) 7 7 (7-9) 9 9 5 5 5 7 7 0  
 5 7 0 5 7 0 5 7 0 3 3 3 5 5 0

G5 A5 G5 A5 Am7 D5 E5 C5

as I stood there mes - mer - ized I heard my spir - it scream:  
 build a lined stra teg - ic force they will not take com - mand.  
 shield is sealed up on this earth, a shield you won't get by.

P.M. P.M. P.M. P.M. P.M.

(7-9) 9 9 (7-9) 7 7 (7-9) 9 9 5  
 5 7 0 5 7 0 5 7 0 3 3 3 5 5 0

**a** 

**a** 

1. E N.C. || 2. E N.C. A Half-time feel

nigh! Is this the nigh! When they come

1/2 steady gliss

10 (10) 9 10 9 11 10 11 11

1/2 steady gliss

7 (7) 5 5 6 7 5 7 7

G5 D F E A

to take con - trol, ev - 'ry man



G D E A

must play his role. They won't take

G5 D F E A

our world a way, for the children we leave will

G5 D E5 N.C.

have to be-lieve in to-day.

w/echo regeneration feedback

**Double time**

Solo Guitar

w/echo regeneration feedback

17 17

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

8va

echo repeat      echo repeats       $\frac{1}{2}$  w/echo regeneration fdbk.

21 X 21 (21) 21 21 21 21 (-21 21 21) (-21) 21 21

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

2 2 2 2 3 2 3 3 4 3 4 4 5 4 5 5

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

loco

\* w/echo repeats let ring

even bend  $\frac{1}{2}$   $\frac{1}{2}$

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

2 2 2 2 5 5 5 5 5 4 5 4 5 4

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

\* echo repeats ♩ = ♩ ♩/♩ ♩

even bend full  $\frac{1}{2}$

5 7 5 12 12 (12) 10 9 10 (10)

5 5 4 X 2 (2) 2 2 2 2 5 5 5

0 0 0 0 0 0 0 0 0 0 0 0

P.M. P.M. P.M. P.M. P.M. P.M.

9 10 12 12 *even bend* *full* (12) 10 12 *full* 12 9 10 10 9 w/echo 9 10 9

P.M. P.M. P.M. P.M. P.M. P.M.

5 4 0 0 5 4 0 0 5 3 5 3 4 2 X 2 (2) 2 2 0 0 2 2 0 0

*even bend w/echo* 8 9 12  $\frac{1}{2}$  12  $\frac{1}{2}$  12  $\frac{1}{2}$  12  $\frac{1}{2}$  12 12 10 12 11 12 11

P.M. P.M. P.M. P.M. P.M. P.M.

5 5 0 0 5 5 0 0 5 4 0 0 5 4 0 0 5 3 5 3 4 2 X 2 (2) 2 2 0 0

8 va *full* 15 *full* (15) *echo repeat* *full* 15 *full* (15) *echo* E5 loco 3 5 7 5 7 5 4 5 4 5

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

2 2 0 0 2 2 0 0 2 2 0 0 5 5 0 0 5 5 0 0 2 2 0 0 2 2 0 0



7 9 X 9 11 9 11 11  $\frac{1}{2}$  (11) 9 11 9 11 9 12 9 12 9 12 11-13 12 12 15 12 17 12 16

We

P.M. P.M. P.M. P.M. P.M.

## Coda

nigh! In - va - der, in -

P.M. P.M. P.M. P.M. P.M.

va - der near - by. In - va - der,

P.M. P.M. P.M. P.M. P.M.

in - va - sion is nigh! In -

P.M. P.M. P.M. P.M.

Repeat and fade

# KILLING MACHINE

Words and Music by Glen Tipton

## Introduction

Moderately w/half-time feel ♩=88

**Guitar 1**

*f* P.M.  $\frac{1}{4}$

TAB: 4 4 4 4 2 4 (4) 4 4 4 4 2 4

2 X 2 2 2 2 2 2 X 2 2 2 0

**Guitar 2**

*f* P.M.

TAB: 4 4 4 4 2 4 (4)

2 X 2 2 2 2 2 2

P.M.  $\frac{1}{4}$

TAB: (4) 4 4 4 2 4 4 2 (2) 4 4 4 2 4 4 2 2 4

2 (X) 2 2 0 X 2 2 0

P.M.

TAB: 4 4 4 4 2 4 (4) 4 4 4 2 4 4 2 2 4

2 X 2 2 2 2 X 0

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Verse 1, 2  
N.C. (F#5)

I nev-er give true an - swers, but nev-er tell no lies, —  
I nev-er ask no ques - tions, I nev-er speak my mind, —

(Rhy. Fig. 1)

(end Rhy. Fig. 1)

P.M. (X) P.M. (X)

Both Guitars

4 4 4 2 4 4 2 2 4 4 4 2 4 4 2 2 4  
2 (X) 2 2 0 (X) 2 2 0

(2nd Verse only)

w/wah- wah  
25 filter

2 3 4 2 2 2 4

I nev-er walk a straight\_ line so nev-er get sur - prised\_ —  
I've al-ways found that si - lence helps\_ to keep me and my kind a - live. —

P.M. (X) P.M. (X)

4 4 4 2 4 4 2 2 4 4 4 2 4 4 2 2 4  
2 (X) 2 2 0 (X) 2 2 0

w/feedback

(4) 2-21



KILLING MACHINE

I don't ask no fa - vors, so don't get a - bused \_  
I take care of bus - 'ness, it takes care of me, \_

P.M. 1/4 P.M. 1/4

(7) (7)

(X) 7 (X) 7

(2nd Verse only)

14 14 X  
14 14 X  
16 16

I learned to win when I was do young and so I'm  
I look af - ter my - self and do it well and 'cos some -

P.M.

4 4 2 4 4 2 4 4 2 2 4

2 2 0

w/feedback

(16)

A5

nev-er ev-er gon-na lose.  
bod-y's al-ways look-in' for me.

Ya pay me the mon-ey and I do the job! — I got a

P.M. —————

4 4 2 4 4 2 4 4 2 4 2 4 9 9 9 9 (9) (7)  
2 2 0 0 X X 0 0 X X X X 9 7 7 9

(16) 16

**Chorus**

E F# E5(A5) F#5 E5 F#5 A5 B5 E5 F#5 E5 F#5 E5 F#5 A5

con - tract on you. I got a

P.M. ————— P.M. —————

(2) (4) (2) (2) 4 (2) (2) (4)  
2 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2  
0 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0

\*Gtr. 2 plays A5

E F# E F#5 E5 F#5 A5 B5 E5 F#5 E5 F#5 E5 F#5 A5

con - tract on you. —

P.M. ————— P.M. —————

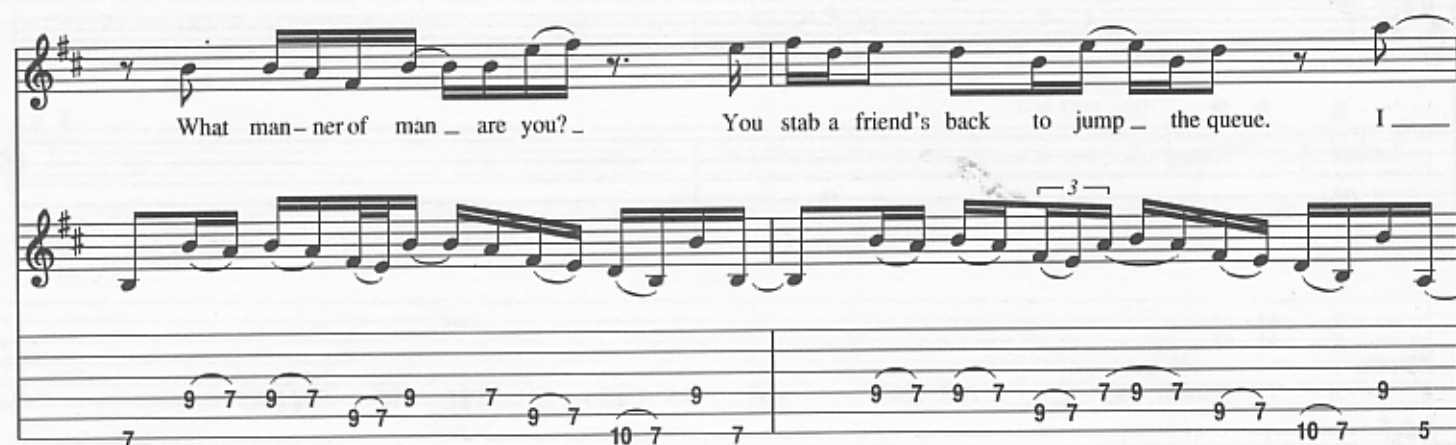
(2) (4) (2) (2) 4 (2) (2) (4)  
2 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2  
0 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0

(B5)

What man-ner of man \_ am I? A gun, lump sum and then \_ I move on.



What man-ner of man \_ are you? \_ You stab a friend's back to jump \_ the queue. I \_



(A5)

do \_ what I do 'cos I can't do noth-ing bet-ter. You.



do \_ what you do, just de-fend your-self. \_ And





B5

G

you got noth-ing bet-ter to do \_

Guitar 1

w/feedback

Guitar 2

P.M.

P.M.

Guitar Solo

even bend  
1/2

full

(4)

P.M.

P.M.

P.M.

I cut the pop - u - la - tion down if you know what I mean. —

I nev-er stop in one place, I move a-bout the cit - ties, \_\_\_

P.M. 1/4 (7) 7 9 9 9 9 7 9

7 (X) 7 7 7 7 7 7 (X) 7 7 7 7 7 7

Got ex - pen - sive taste, \_ But I has - ten to add that I'm the best there is. \_ Ya

A5 E5 F#m E5 F#m E5 F#m A5 B5

pay me the mon-ey and I do the job!\_\_\_ I got a con - tract on you

P.M. P.M.

(9) (7)  
9 9 7 8 7 7 9

(2) (4) (2) (2) 4 (2) (2) (4)  
2 4 2 0 2 0 2 4 2 0 2 4  
0 2 0 2 0 0 2

\*Gtr. 2 plays A5

E5 F#m E5 F#m E5 F#m A5 E5 F#m E5 F#m E5 F#m A5 B5

I got a con - tract on

P.M. P.M.

(2) (4) (2) (4) (2) (2) (4) (2)  
2 4 2 4 2 0 0 2 0

(2) (4) (2) (2) 4 (2) (2) (4)  
2 4 2 2 4 0 0 2 0



[illegible]

E5 F#5 E5 F#5 E5 F#5 A5      E5 F#5 E5 F#5 E5 F#5 A5      B5

I got a con - tract on

P.M.

(2) (4) (2) (4) (2) (2) (4) (2)  
2 4 2 4 2 0 0 2  
0 2 0 2 0 0 2 0

(2) (4) (2) (4) (2) (2) (4) (2) (2) (4)  
2 4 2 4 2 0 0 2 0 4  
0 2 0 2 0 0 2 0 0 2

E5 F#5 E5 F#5 E5 F#5 A5 E5 F#5

you. —

(G)  
(C)  
(E)  
(G)  
C F

# LIVING AFTER MIDNIGHT

(G)  
(D)  
(b)  
(G)  
Am Em

Words and Music by Glen Tipton, Rob Halford and K.K. Downing

## Introduction

Moderately ♩=134

(Drums) 4

Handwritten notes above staff: F, C, A, G, AM, E5, D5

Handwritten notes below staff: P.M., P.M., P.M., P.M., let ring, P.M., P.M.

\*Key signature indicates E mixolydian

T																			
A	9	9	7	2	2	4	9	9	7										
B	9	9	5	0	0	4	9	9	5	X	2	X	0	7	7	X	5	X	0
	0	0	X																

Handwritten notes above staff: A5, B5, E5, C, D5, A5, B5

Handwritten notes below staff: P.M., P.M., P.M., P.M., let ring

2	2	4	9	9	7	2	2	4	4
0	0	X	2	X	0	7	7	X	0

Handwritten notes above staff: A, E

(4)	4	4	4	4	4	4	4
(4)	4	4	4	4	4	4	4
2	2	2	X	2	2	X	2

E5 D5 A5 B5 E5 D5 A5 B5

Liv - ing af - ter mid - night, rock - in' to the dawn,

P.M. P.M. P.M. P.M. P.M. P.M. let ring let ring

E5 D5 A5 B5 E5

Lov - in' till the morn - in', then I'm gone, — I'm gone. —

P.M.

Verse 1, 2  
E5

I took the cit - y 'bout-a one A. M., — Load - ed, load -  
Got gleam-in' chrome — re - flect-in' steel, — Load - ed load -

EG G5 EM F E5 G5

E5

ed. ed. I'm all geared up to score a - gain, — Load -  
Rea - dy to take on ev - 'ry deal, — Load -

(1) G5



Handwritten chords: (F) E5, (G) G#5, (F) E5, (F) G5, (F) E5.

ed, load - ed. I come a - live in the  
ed, load - ed. I come a - live and I'm

Handwritten chords: (F#) A5, (F) B, (F) C, (F) D, (F) E.

ne - on light, that's when I make my moves right..  
hot to take, This mo - tor's revved up fit to break..

Chorus

Handwritten chords: (F) E5, (F) D5, (F) A5, (F) B5, (F) E5, (F) D5, (F) A5, (F) B5.

Liv - ing af - ter mid - night, rock - in' to the dawn,

P.M. P.M. P.M. P.M. let ring P.M. P.M. let ring

Handwritten chords: (F) E5, (F) D5, (F) A5, (F) B5, (F) E5, (F) A5.

Lov - in' till the morn-in', then I'm gone, I'm gone.

P.M. P.M. P.M. P.M. let ring P.M. P.M. let ring

[illegible][illegible][illegible][illegible]

### Guitar Solo

[illegible]

The musical score for 'The Ballad of the Flag' is presented in three systems. The first system shows the vocal melody starting with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The melody begins with a quarter note G4, followed by a quarter rest, then a quarter note A4, and continues with a series of eighth and quarter notes. The lyrics 'ed, I'm get- tin' hard- er by the hour, Load-' are aligned under the notes. The second system continues the melody with similar rhythmic patterns. The third system shows the continuation of the melody, ending with a double bar line. Below the vocal line, there are two staves of guitar accompaniment. The first staff is a standard six-string guitar, and the second staff is a twelve-string guitar. The guitar parts feature a mix of chords and single notes, with some measures marked 'P.M.' (Palm Mute). The guitar parts are written in a simplified notation style, using numbers 1-5 for fret positions and 'x' for natural harmonics.



E5 G5 E5 G

ed, load - ed. I set my sights and then\_

The first system of music shows a vocal melody in treble clef with a key signature of two sharps (F# and C#). The lyrics are "ed, load - ed. I set my sights and then\_". The guitar accompaniment is in standard tuning, with chords E5, G5, E5, and G indicated above the staff. The guitar line includes various fret numbers and techniques like palm muting (P.M.) and let ring.

F# B D E

\_ home in, \_ The joint \_ starts fly'n' \_ when I \_ be - gin. \_

The second system continues the vocal melody and guitar accompaniment. The lyrics are "\_ home in, \_ The joint \_ starts fly'n' \_ when I \_ be - gin. \_". The guitar line features chords F#, B, D, and E, with various fret numbers and techniques like palm muting (P.M.) and let ring.

Verse 1

E5 D5 A5 B5 E5 D5 A5 B5

Liv - ing af - ter mid - night, rock - in' to the dawn,

Verse 1 of the song is shown, with the vocal melody and guitar accompaniment. The lyrics are "Liv - ing af - ter mid - night, rock - in' to the dawn,". The guitar line features chords E5, D5, A5, and B5, with various fret numbers and techniques like palm muting (P.M.) and let ring.

E5 D5 A5 B5

Lov - in' till the morn - in', then I'm gone, \_ I'm gone. \_

Repeat and fade

The final system of the song shows the vocal melody and guitar accompaniment. The lyrics are "Lov - in' till the morn - in', then I'm gone, \_ I'm gone. \_". The guitar line features chords E5, D5, A5, and B5, with various fret numbers and techniques like palm muting (P.M.) and let ring. The system ends with a "Repeat and fade" instruction.

# METAL GODS

Words and Music by Glen Tipton and Rob Halford

## Introduction

Moderately ♩=101

D5 E5 D5 E5

*f* P.M. P.M. P.M.

T  
A  
B

7 9 9 9 9 7 7 7 7 7 7 9 9 9 9 9  
7 7 9 7 7 5 5 5 5 5 5 7 7 7 7  
5 7 0 7 0 7 7 7 7 7 7 0 7 7 7

*f* P.M.

T  
A  
B

9 9 X 9 9 9 9 7 7 7 7 7 9 9 9 (9)  
7 7 7 7 7 7 7 7 7 7 7 7 7 7  
0 7 X 7 7 7 7 7 7 9 7 9 5 7 0 7

D5 E5 D5 E5

P.M.

T  
A  
B

7 9 9 9 9 9 9 7 7 7 7 (7) 7 9 9 9 9 9 9 9  
7 7 9 7 7 7 7 5 5 5 5 (7) 5 7 7 7 7 7 7 7  
0 7 0 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

T  
A  
B

7 9 9 X 9 9 9 9 7 9 7 9 7 9 9 9 9  
7 7 7 7 7 7 7 7 7 7 7 7 7 7 7  
0 7 X 7 7 7 7 7 7 9 7 9 0 7 0

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D5 E5                      D5E5                      D5 E5                      D5                      E5

We've tak-en too much for grant-ed                      and all the time it had grown —  
 From what had seemed our per-fec-tion                      where we could do as we please —

D5E5                      D5 E5                      D/E                      D5                      E5                      F#5 E5 F#

From tech-no seeds we first plant-ed —                      e-volved a mind of its own. —  
 In se-cre-cy this in-fec-tion —                      was spread-ing like a dis-ease. —

E5 F#                      E5 F#                      B5                      C5 B5

March-ing in the streets, —  
 Hid-ing un-der-ground, —

(P.M.)                      P.M.                      P.M.                      1/2

E5 F#                      E5 F#5                      E5 F#5                      E                      F#

drag-ging i-ron feet, —  
 know-ing we'd be found, —

P.M.                      P.M.                      P.M.                      (1)                      (4) (3)



E5 F# E5 F# B5 C5 B5

La - ser beam - ing hearts -  
Fear - ing for our lives, -

P.M. P.M. P.M. 1/2

(E5) (F#5) N.C. E5 F# E5 F# E N.C.

rip - ping men a - part -  
ringed by rock sites -

P.M. P.M. P.M.

**Chorus**

G5 D5 G5 D5

Met - al Gods.

⑥ = D

### Guitar Solo

[illegible][illegible]

# Chorus

G5 D5 G5 D5

Met - al Gods.

D5 E5 D5 E5 D5 E5

Ma-chines are tak-ing all o - ver with man-kind in the com-mand.

D5 E5

In time they learn to dis - cov - er how they can make their de-mand.

(E5) (F5) N.C. E5 F# E5 F# E5 F# B5

Bet - ter be the slaves \_

P.M. \_ \_ \_ P.M. \_ \_ \_ P.M. \_ \_ \_ P.M. \_ \_ \_ P.M. \_ \_ \_

1/2

E5 F# E5 F#5 E5 F#5 E F# E5 F#

to their wick-ed ways, \_ \_ \_ \_ \_ than

P.M. \_ \_ \_ P.M. \_ \_ \_ P.M. \_ \_ \_ P.M. \_ \_ \_ P.M. \_ \_ \_

E5 F# B5 E5 F# E5 F#5 E5 F#5 E F#

meet - ing with our death \_ en - gulfed in mol - ten breath. \_

P.M. \_ \_ \_ P.M. \_ \_ \_ P.M. \_ \_ \_

1/2



D5 E5

D5 E5

*f*

P.M.

P.M.

P.M.

D5 E5

D5 E5

P.M.

Sheet music for guitar, featuring three systems of music. Each system consists of a standard musical staff with a treble clef and a key signature of two sharps (F# and C#), and a corresponding guitar fretboard diagram below it.

**System 1:**

- The musical staff shows a sequence of eighth notes, followed by a half note, and then a quarter note with a 1/4 note annotation.
- The guitar fretboard diagram shows fingerings: 2, 2, 2, 0, 2, 2, 2, 2, 2, 2, 2, 0, 4, 4, (4), (4).
- Below the fretboard, there are three "P.M." (Pedal Motion) markings: "P.M. -----", "P.M. -----", and "P.M. -----".

**System 2:**

- The musical staff shows a sequence of eighth notes, followed by a half note, and then a quarter note with a 1/4 note annotation.
- The guitar fretboard diagram shows fingerings: 2, 2, 2, 4, 4, 3, 4, 4, 3, (3), (3), (3), 4, 4, (4), (4).
- Below the fretboard, there are three "P.M." (Pedal Motion) markings: "P.M. -----", "P.M. -----", and "P.M. -----".

**System 3:**

- The musical staff shows a sequence of eighth notes, followed by a half note, and then a quarter note with a 1/4 note annotation.
- The guitar fretboard diagram shows fingerings: 3, 4, 4, 2, 2, 2, 0, 2, 2, 2, 2, 2, 2, 0, 2, 2, 2, 2, 2, 0, 1, 1, 3.
- Below the fretboard, there are two "P.M." (Pedal Motion) markings: "P.M. -----" and "P.M. -----".

4.

First system of musical notation for "Stained Glass". It includes a treble clef staff with a key signature of two sharps (F# and C#), a bass clef staff, and a guitar-style fretboard diagram below. The fretboard diagram shows fingerings for the left hand (numbers 1-4) and right hand (numbers 1-4). The notation includes a "P.M." (Pedal Point) marking and a 1/4 note rhythm indicator.

Second system of musical notation. It continues the piece with similar notation, including a treble clef staff, a bass clef staff, and a guitar-style fretboard diagram. The notation includes a "P.M." (Pedal Point) marking and a 1/4 note rhythm indicator. The fretboard diagram shows fingerings for the left hand (numbers 1-4) and right hand (numbers 1-4).

Third system of musical notation. It continues the piece with similar notation, including a treble clef staff, a bass clef staff, and a guitar-style fretboard diagram. The notation includes a "P.M." (Pedal Point) marking and a 1/4 note rhythm indicator. The fretboard diagram shows fingerings for the left hand (numbers 1-4) and right hand (numbers 1-4).

E F#

1.,2.,3.

E5 F#

4.

E

P.M. \_ \_ \_ \_ \_

4 3  
2 4  
2 4  
0 2

2 2 2 0 2 2 2 2 2 2 2 2

0 2 2 2 2 2 2 2 0

(2)  
2

(2)(2)(4)  
2 2 4

(4)  
4

(4) 4 4 2  
4 4 4 2  
2 2 2 0

3 4  
4 4  
2 2

2 2 2 2 2 2 2 2 2 2

4 3  
4 4  
4 4

2 2 2 2 2 2 2 2 0

3 3 3 1  
4 4 4 2  
4 4 4 2

1 1 3.  
2 2 4.  
0 0 2

(3)  
3

3 3 3 1  
4 4 4 2  
2 2 2 0

(6)  
6  
4

4 4 6.  
2 2 6.  
2 2 4.

6 6 6 6 4  
6 6 6 6 6  
4 4 4 4 2

3 4  
4 4  
2 2

4 4 3.  
2 2 4.  
0 0 2

3 3 3 1  
4 4 4 2  
2 2 2 0



## STAINED CLASS

**Words and Music by Glen Tipton and Rob Halford**

Moderately fast ♩=138

E5

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in three systems, each containing a guitar part (top), a vocal part (middle), and a piano part (bottom). The key signature is one sharp (F#) and the time signature is 4/4.

**System 1:**

- Guitar:** Features a melodic line with a double bar line and repeat sign. It includes a forte (*f*) dynamic marking, a half-bend (*1/2*) instruction, and a "full" bend instruction. The notation includes various accidentals and ties.
- Vocal:** The vocal line begins with a double bar line and repeat sign. It includes a forte (*f*) dynamic marking and a half-bend (*1/2*) instruction. The notes are marked with "14" and "12", indicating specific fret positions.
- Piano:** The piano part starts with a double bar line and repeat sign. It includes a forte (*f*) dynamic marking and a half-bend (*1/2*) instruction. The notes are marked with "14" and "12", indicating specific fret positions.

**System 2:**

- Guitar:** Continues the melodic line with a double bar line and repeat sign. It includes a forte (*f*) dynamic marking and a half-bend (*1/2*) instruction. The notation includes various accidentals and ties.
- Vocal:** The vocal line continues with a double bar line and repeat sign. It includes a forte (*f*) dynamic marking and a half-bend (*1/2*) instruction. The notes are marked with "14" and "12", indicating specific fret positions.
- Piano:** The piano part continues with a double bar line and repeat sign. It includes a forte (*f*) dynamic marking and a half-bend (*1/2*) instruction. The notes are marked with "14" and "12", indicating specific fret positions.

**System 3:**

- Guitar:** Continues the melodic line with a double bar line and repeat sign. It includes a forte (*f*) dynamic marking and a half-bend (*1/2*) instruction. The notation includes various accidentals and ties.
- Vocal:** The vocal line continues with a double bar line and repeat sign. It includes a forte (*f*) dynamic marking and a half-bend (*1/2*) instruction. The notes are marked with "14" and "12", indicating specific fret positions.
- Piano:** The piano part continues with a double bar line and repeat sign. It includes a forte (*f*) dynamic marking and a half-bend (*1/2*) instruction. The notes are marked with "14" and "12", indicating specific fret positions.

\*Key sig. indicates E dorian

[illegible]

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The musical score is for guitar, written in G major (one sharp) and 6/4 time. The melody line (top staff) features a sequence of notes with fret numbers: 15, 12, 15, 12, 14, 12, 15, 14, 12, 15, 12, 14, 12, 11, 14, 12, 14, 12, 14. There are two '1/2' markings above the first and fourth measures. The melody ends with a double bar line. The bass line (bottom staff) consists of rests for the first 18 measures, followed by a double bar line. The score is labeled with 'E5', 'N.C.', and 'A5' at the top.

The musical score for 'The Wind' by The Beatles is presented in three systems. The first system shows the guitar part (G5) and the bass part (E5). The guitar part is in G major (one sharp) and features a wavy line indicating a tremolo effect. The bass part is in E major (three sharps) and features a wavy line indicating a tremolo effect. The second system shows the guitar part (G5) and the bass part (E5). The guitar part is in G major (one sharp) and features a wavy line indicating a tremolo effect. The bass part is in E major (three sharps) and features a wavy line indicating a tremolo effect. The third system shows the guitar part (G5) and the bass part (E5). The guitar part is in G major (one sharp) and features a wavy line indicating a tremolo effect. The bass part is in E major (three sharps) and features a wavy line indicating a tremolo effect.

(E5) Dsus4 D E F#

N.C.

P.M.

P.M.

P.M.

Wild eyed and tight fist - ed,

(7) (7) (7) (7) (7) (7) (7) (7) (7) (7)

0 0 0 0 0 0 0 0 0 0

8 7

7 7

5 5 5 5 5 5 5 5 5 5

(1) (3) (3)

2 4 4

2 2 X X 2 2 2

F# B5 A5 E F# B5 A5

I'm fused to the bone. — I

P.M.

(3) 4 2 (1) (3) (3) (3) 4 2  
 2 2 2 2 2 0 0 2 2 2 2 2 2 2 2 0 0

E F# B5 A5 E F#

stand con-tem-plat-ing, re-act-ing a-lone. —

P.M.

(1) (3) (3) (3) 4 2 (1) (3) (3)  
 2 2 4 4 4 2 2 2 4 4 4 2 2 2 4 4 4 2 2 2 2 0 0

F# B5 A5 E F# B5 A5

Im-paled with be-tray-al, the

P.M.

(3) 4 2 (1) (3) (3) (3) 4 2  
 2 2 2 2 2 0 0 2 2 2 2 2 2 2 2 0 0

E F# B5 A5 E F#

tour-ni-quet turns. — So-ciety's cre-a-tion,

P.M.

(1) (3) (3) (3) 4 2 (1) (3) (3)  
 2 2 4 4 4 2 2 2 4 4 4 2 2 2 4 4 4 2 2 2 2 0 0

F# B5 A5 E F# F#5 A5 B5 E5

pole - axed out and burnt. that's Long

(E) G5/E D5/E E  
a - go when man was king his heart.

G5/E C5 B5  
was clean; now he's stained class. Time

E5 G5/E D5/E E5  
has slashed each un touched thing, So now.





E

Trans - fixed at de - liv - er - ance, —

full 22 22 19 22 21 21 (21) 19 21 19 19 21 19 21 19 21 19 21 19

1/2

E F#

3

P.M.

F# B5 A5 E F# B5 A5

is this all there is?

P.M.

(3) 4 2 (1) (3) (3) (3) 4 2

2 2 2 2 2 0 0 0 2 2 2 2 2 0 0 2 2 2 2 2 0 0

E F# B5 A5 E F#

Faith - less con - tin - u - um in - to the a - byss. —

P.M.

(1) (3) (3) (3) 4 2 (1) (3) (3)

2 2 2 2 2 0 0 2 2 2 2 2 0 0 2 2 2 2 2 2 2 0 0

F# B5 A5 E F# B5 A5

Fierce is my con - vic - tion, ab - so -

P.M.

(3) 4 2 (1) (3) (3) (3) 4 2

2 2 2 2 2 0 0 0 2 2 2 2 2 0 0 2 2 2 2 2 0 0

lute un - be - lief. I spit at you, ap - a - thy

F# B5 A5 E F# A5 B5 E5

and se - duc - er de - ceit. Long

(3) 4 2 (1) (3) (3) 7 7 7 7 7 9 9 9  
4 4 2 2 2 4 4 4 4 4 7 7 7 7 9 9 9  
2 2 2 2 2 2 0 0 0 2 X 2 2 2 4 5 5 5 5 5 7 7 7 0

**Chorus**  
(E5)  
N.C.

G5/E D5/E E5

a - go \_\_\_\_\_ when man \_\_\_\_\_ was king \_\_\_\_\_ his heart.

P.M. let ring P.M. let ring P.M. let ring P.M. let ring

0 0 0 0 0 0 0 12  
0 0 0 0 0 0 0 12  
0 0 0 0 0 0 0 10

7 7  
5 5  
0 0

9 9  
9 9  
7 7  
0 0

0 0 0 0 0 0 0 0  
0 0 0 0 0 0 0 0  
0 0 0 0 0 0 0 0

G5/E C5 B5

— was clean; — now he's stained — class. — Time —

P.M. — — — — — let ring P.M. — — — — — P.M. — — — — — P.M. — — — — —

9 12 4  
9 12 4  
7 10 2  
0 0 0 0 0 0 0 0 0 0 0 0 3 3 3 3 3 3 2 2 2 2 2 2 0

E5                  G5/E                  D5/E                  E5

— has slashed — each un- touched thing, — So now.

P.M. — let ring P.M. — let ring P.M. — let ring P.M. — let ring

9 7 6 5 4 3 2 1 | 12 12 10 | 7 7 5 | 9 9 7 | 9 9 7

[illegible]



The musical score for "To Coda" by John Williams is presented in three systems. Each system consists of a treble staff and a bass staff. The first system is marked with a key signature of two sharps (F# and C#) and a time signature of 4/4. The treble staff contains a melodic line with triplets and slurs, while the bass staff contains a corresponding bass line. The second system continues the melodic and bass lines. The third system includes a "P.M." (Pizzicato) section, indicated by a dashed line and a bracket. The score concludes with a "To Coda" instruction and a Coda symbol. The final measure of the score shows a double bar line followed by a Coda symbol.

E5/B B E5/B B E5/B B E5/B B E5/B B E5/B B

Le - thal, dead - ly, hung, drawn, and quar - tered, He slaugh - tered and falt - ered and  
Whip - ping, strip - ping, peel - ing the flesh off, re - lent - less and sense - less his

semi P.M. throughout

F#sus4 F#

E5/B B E5/B B A5 F#5

alt - ered the world, But by do - ing so smashed all his hopes and u - to - pi - an  
lust snapped like vip - ers whose fangs sank in deep to in - fest and de - cay from the

1. B5 A5 B5 2. Esus4 E

dreams. core

P.M. -----

B5 C#5 D5 C#5 D5 C#5 D5 C#5 B5 C#5 D5 E5 F#5 G#5 A5 G#5

A5      G#5A5      G#5 F#5      G#5A5      B5      C#5

D5 D#5

7 7 6 7 6 4 6 7 9 6 6 6 6 7 8  
5 4 5 4 2 4 5 7 4 4 4 4 5 6

The image shows a musical score for the song "The Rose Tree". It is written for a piano (P.M.) and features a treble clef with a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with some measures containing triplets. The accompaniment is indicated by a dashed line below the treble staff, and the bass staff is empty. The score is divided into three measures by vertical bar lines.

The image shows a musical score for the song "The Rose Tree". It is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The score is divided into three measures, each containing a different melodic phrase. Below the staff, there are three measures of a bass line, each containing a single note (2/0, 2/0, 2/0). The notes are written in a simplified notation style, with the number 2 above the 0.

G5

1/2 1/2 1/2 even bend 1/2 1/2

14 (14) 12 14 (14) (14) 12 14 (14) 12 14

5 5

A B $\flat$  E F $\sharp$

Im - paied with be- tray-al

8va...1

full full

17 14 15 14 17 14 15 14 17 14 15 14 18 15 17 15 18 15 18 15 18 15 17 15 17 15 16 15

P.M.

5 7 7 7 7 6 8 8 8 8 6 (6)

1 3 3  
2 4 4  
2 4 4  
0 2 X 2 2 2



A

Bb

E

F#

Im - paled with be-tray-al

8va... 1

full full

1714 1514 1714 1514 17141514 1815 1715 1815 1815 18151715 17 1715171516 (17) 17 17

14 14 14 14 15 15 15 15 15 15

5 7 7 7 7 6 8 8 8 8 6 (6)

1 3 3  
2 4 4  
2 4 4  
0 2 X 2 2 2

P.M.

106

F#

B5

A5

E

F#

B5

A5

E

F#

the tour - ni-quet turns, — So- ciety's cre-a - tion

P.M.

P.M.

3 4 4 2 1 3 3 3 4 2 1 3  
4 4 2 2 2 4 4 4 2 2 4 4  
4 4 2 0 0 4 4 4 0 0 4 4  
2 2 2 2 2 0 0 2 2 2 2 2 0 0 0 2 X 2 2 2

D.S. al Coda

F#

B5

A5

E

F#

A5

B5

E5

pole-axed — out and burned. — Long.

3 4 4 2 1 3 3 3 4 7 7 7 7 7 9 9 9  
4 4 2 2 4 4 4 4 4 7 7 7 7 7 9 9 9  
4 4 2 0 0 4 4 4 4 5 5 5 5 5 7 7 7  
2 2 2 2 2 0 0 0 2 X 2 2 2 2 5 5 5 5 5 7 7 7 0

$\Phi$ [illegible]

STARBREAKER

Stained \_\_\_\_\_

full

15 14 12 12 15 12 12 12 15 12 12 12 15 12 14

hold bend full

15 14 15 (15 14)

full

\*w/echo repeats

B5 both Gtrs

loco

1/2 even release

15 14 12 12 14 12 (12)

full

1/4

F#sus4

F#

#8

12 11 11 11 11 11 11 9 9 9

class \_\_\_\_\_ king.

rit.

cresc.

7 7 7 5 7 5 2 2 0 0

# STARBREAKER

Words and Music by Glen Tipton,  
Robert Halford and K.K. Downing

Tune down 1/2 step

⑥ = E♭    ③ = G♭  
⑤ = A♭    ② = B♭  
④ = D♭    ① = E♭

## Introduction

Moderately ♩ = 137

(A5)(G#5)(F#5) N.C. (A5)(G#5) E5 B5

(Drums) 4

*f* P.M. \_\_\_\_\_

T  
A  
B

5 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 5 4 0 2 2 4

(A5)(G#5)(F#5) (A5)(G#5) E5 C#5

P.M. \_\_\_\_\_

5 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 5 4 0 2 2 6 4

♩ (A5)(G#5) (F#5) (A5)(G#5) (E5) (B5)

1.3. Look out, here's\_ Star - break - er\_ cruises - in' in - to town\_

2. Par - a - dise\_ is wait - ing\_ for the cho - sen few\_

P.M. \_\_\_\_\_

5 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 5 4 0 2 2 4

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(A5) (G#5) (F#5) (A5) (G#5) (E5) (C#5)

N.C.

Set his mind to steal - ing ev - 'ry heart a - round.  
Let's hope may - be this time he picks me and you.

P.M.

5 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 5 4 0

N.C. (A5)(G#5)(F#5) (A5)(G#5) (E5) (B5)

Step out on the side - walk if you're feel - in' game. He  
Star voy - age to a new world light year miles a - way, -

P.M.

5 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 5 4 0

A5 G#5 F#5 A5 G#5 E5 C#5

comes but once a life - time; ne - ver seen a - gain.  
Cross your fin - gers, here he is, take us now this day.

P.M.

5 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 5 4 0

Chorus E5 F#5 C#5 E5 F#5 A5 B5

Star - break - er glides in from the sky,

9 11 11 11 11 11 14 14 16 16 16 16 16  
9 11 11 11 11 11 14 14 16 16 16 16 16  
7 9 9 9 9 9 (12) 12 12 14 14 14 14 14

[illegible]

Musical score for "The Wind" by The Beatles, featuring guitar and bass parts. The guitar part is in E major, with a key signature of one sharp (F#). The bass part is in E major, with a key signature of one sharp (F#). The guitar part includes a solo section marked "P.M." and "V" (Vibrato). The bass part includes a solo section marked "V" (Vibrato). The score is for a 12-string guitar and a bass guitar.

A5

(D5)  
N.C.

Star - break - er, take my hand,

P.M. ————— cresc.

2  
0 0 0 0 0 0 0

2 2 2 2 2 2 2 2 2  
0 0 0 0 0 0 0 0 0

5 7 5 7 7 5 7

[illegible]

A5 (D5) N.C.

Star - break - er, you're the one,

P.M. - - - - - cresc. - - - - -

2 2 2 2 2 2 2 2 2 2 5 7 5 7 7 5 7

0 0 0 0 0 0 0 0 0 0

A5 (C#5) N.C.

Star - break - er, lead us on and

P.M. - - - - - cresc. - - - - -

2 2 2 2 2 2 2 2 2 2 4 6 4 6 6 4 6

0 0 0 0 0 0 0 0 0 0

(A5)(G#5) (F#5) N.C.

on.

Solo Guitar

5 7 7 7 9 9 9 11 9 11 9 11 14 11 14 11 14 11 14 11 14 11 14 11

5 7 7 9 9 9 11 9 11 9 11 14 11 14 11 14 11 14 11 14 11 14 11

f P.M. - - - - -

5 4 2 4 4 4 4 4

2 2 2 2 2 2

(A5) (G#5) E5 B5 8va

full full full hold bend full full

14 11 14 11 14 11 14 11 14 11 14 11 9

10 16 14 17 17 17 (17)

4 4 4 4 4 2 5 4

2 2 2 2 2 2 0

4 4 2

(A5) (G5) (F#5) (A5)(G5) E5 C#5 8va

loco 1/2 1/2 full 3 full

16 16 16 (16) 14 16 14 16 14 16 14 16 15 14 14 15 16 16 (16) (16)

18 17 17 19

5 4 2 2 2 2 2 2 2 2 2 2 2 2 2 5 4

2 2 2 2 2 2 0

6 6 4

P.M.

even bend 1/2 full full full full

21 21 19 19 17 16 17 16 19 17 17 17 17 17 17

17 17 16 16 14 17 14 16 16 16 16 18

17 17 16 16 14 17 14 16 16 16 16 18

Guitar 2 8va



loco



1/2

(17) 14 17 17 14 17 (17) 9 9 7 7 5 4 5 7 5 7 9 10 9

loco

1/2

(16) 14 17 16 14 14 (14) 10 10 9 9 7 5 7 9 7 9 10 12 10

D.S.  al Coda 

8 va

full

17 14 17 14 17 14 14 17 14 14 17 14 14 14 17 14 14 17 14 17

full

16 14 17 14 16 14 14 17 14 16 14 14 17 14 14 14 16 14 14 17 14 14

E5 F#5 C#5 E5 F#5 A5

Star - break-er \_\_\_\_\_ glides in from the sky. \_

9 11 11 11 11 14  
9 11 11 11 11 14  
7 9 9 9 9 12 (12)

**Star Breaker**

Key: F# (one sharp) | Time: 4/4

**Guitar:** B5, E5, F#5, C#5, E5. Star break-er

**Bass:** (14) 16 16 16 16 (16) 9 11 11 9

**Drums:** (14) 14 14 14 14 (14) 7 9 9 7

[illegible]

break - er \_\_\_\_\_ glides in from the sky, \_\_\_\_\_

$\begin{pmatrix} 11 \\ 11 \\ 9 \end{pmatrix}$  11 9 11 9 9 9 11 11 11 11 11 14 14 12 (12)

E5 F#5 C#5 E5 F#5 A5

Star - break-er takes you up so

(7) (7) 5 2 5 (5) 19 19

9 11 11 11 11 14  
7 9 9 9 9 12

B5 E5 F#5 C#5 E5

high. Star - break-er

8 va

full full full full vib. bar 1/2 1/2

(19) 19 18 16 14 19 19 19 21 21 21 (21) 19

(14) 16 16 16 16 (16) 9 11 11 9  
14 16 16 16 16 16 9 11 11 7  
12 14 14 14 14 14 7 9 9 9

